accounts are concerned. So, it is very difficult to define the large and small amounts.

Propagation of Satriya Dance and Music

*505. DR. ARUN KUMAR SARMA : Will the Minister of CULTURE be pleased to state :

(a) the origin and status of Satriya Dance as a component of Indian Classical Art forms;

(b) the steps initiated by Government to promote Satriya Dance and Music of Assam and future plans, if any, on research and training;

(c) the details of the programme finalised including publication of photo illustrations etc. by the Centre for Cultural Resources and Training for propagation of Satriya Dance and Music; and

(d) the action initiated for adequate exposure of this dance form through various performances in India and abroad?

THE MINISTER OF CULTURE (SHRI ANANTH KUMAR) : (a) According to scholars the Satriya Dance originated towards the end of the 15th or early 16th century. The dance and music forms of Satriya constitute an important segment of the performing arts heritage of our country.

(b) The Sangeet Natak Akademi has taken steps to promote and preserve Satriya Dance through financial grants, audio/video documentation of Satriya Dance and allied forms, sponsoring performances, promoting interaction between Satriya artistes and masters of other dance traditions and grant of awards and fellowships.

(c) The Centre for Cultural Resources and Training has produced a documentary film on Satriya Dance and has also prepared colour slides and photographs.

(d) From time to time the Sangeet Natak Akademi has sponsored performances of Satriya Dance in their festivals and events held within India. The Indian Council for Cultural Relations had sponsored a performance of Satriya Dance in USA in 1998.

DR. ARUN KUMAR SARMA: Mr. Chairman, Sir, the reply of the hon. Minister is indicative of the fact that due justice was not extended to this very old traditional classical dance of Assam, i.e. the Satriya Dance. The origin of

the Satriya Dance is linked to the Vaishnavaite monasteries founded by the great Vaishnavaite saint Shankaradeva. For the last 500 years this monastery, in Assam, has been preserving this dance form. But during the last 50 years, due justice has not been extended to this dance form and the reply itself indicates that only in the year 1998, the Indian Council for Cultural Relations had sponsored a performance of Satriya Dance abroad. I would like to know from the hon. Minister whether he will assure that appropriate steps to conduct research on Satriya Dance, to publish reports, books, photo albums, research articles on this particular dance form, to include the Satriya Dance form in all the national programmes and also international cultural exchange programmes, will be taken.

SHRI ANANTH KUMAR : Sir, the Satriya Dance form is a very important traditional dance form of the 14th or 15th century. And the Union Government, especially under the auspices of the Sangeet Natak Akademi, has given due importance to promote this dance form. Sir, there has been an archival documentation of Satriya Dance, to a large extent, both in audio and video form. And from 1963 onwards, the Sangeet Natak Akademi has given eight awards and the highest recognition of fellowship also. Recently, the President of the Sangeet Natak Akademi, who is from the North-East only, a renowned artist, conducted a national seminar in January wherein the Satriya Dance form was the major issue of discussion. According to the Assam Accord, an amount of Rs. 20 crores was allocated to construct a very big cultural complex at Guwahati, i.e. the Shriman Shankaradeva Kalashetra. One of the important things about the Satriya Dance is, the CCRT has taken up this dance form and music as one of the important things to be imparted in their training programme. And 123 scholarships have been awarded on Satriya Dance, to children. The children who are selected are between 10-14 years of age and they will be given this scholarship till they attain the age of 20. So, all these major initiatives have been taken to preserve and promote this Satriya Dance.

DR. ARUN KUMAR SARMA : I am thankful to the hon. Minister for the action that has been taken, but so far as research on this particular dance form is concerned, it is very inadequate; and I request him to take appropriate steps for having further research on this dance form. Secondly, very recently, an advertisement was brought out by the Ministry of Culture about awarding of fellowship to outstanding artistes in the field of literature, Indian classical music, Indian classical dance, theatre, etc. Sir, in this particular advertisement Satriya Dance and music form was not included. Last year also it was not included. Sir, it is meant for young artistes. I hope the hon. Minister would take note of it. I

would request the hon. Minister to include this in the subsequent advertisements so that due justice is done to the young artistes of this dance form.

SHRI ANANTH KUMAR : There are basically two forms of art, music and dance. One is classical and the other is traditional. Satriya dance is generally known as traditional, a folk and tribal dance, a traditional art form. It is being promoted under that aegis.

DR. (SHRIMATI) JOYASREE GOSWAMI MAHANTA : Mr. Chairman, Sir, I am happy that the hon. Minister has agreed that it is a 400-year-old culture. But it has not got that much importance and it is not practised well. Due to lack of knowledge, the people are not aware of it. I would like to know from the hon. Minister whether it is possible to take some steps through the Sangeet Natak Akademi for its practice and research in Assam and the rest of the country. The Minister has said that it is being promoted through audio and video cassettes. I feel that it is not sufficient. It should reach not only the people of Assam but also the people of other parts of the country.

SHRI ANANTH KUMAR : Sir, the Sangeet Natak Akademi has been giving awards to the exponents of Satriya dance. It is also giving fellowships. Secondly, the Sangeet Natak Akademi takes up projects for making research and exploring more about various dance forms. From 1994 onwards, Chao dance and from 1991 onwards, Kudiyatam dance have been taken up as projects for research and promotion. They are considering taking up the Satriya dance as a project for research and further development. Sir, in the recent National Folk Festival held on the eve of the Republic Day, Satriya dance was one of the important dance forms. Therefore, it has been given adequate national and international exposure. Recently, the CCRT has sent a team of Satriya dancers to USA.

SHRI KULDIP NAYYAR : I must express my ignorance. Sir, this is the first time when I have come to know about this dance. I am reading a lot and also seeing things a lot. If it has not reached me, that means it does not reach many people. Is it a fact that the promotional part has not been taken care of properly? After all, it is a traditional dance which belongs to our country. It should be known widely. Apart from the troupe which comes to Delhi on the eve of the Republic Day parade, I dont't think it has ever been staged in Delhi. Would the Minister take steps to really promote this traditional dance?

SHRI ANANTH KUMAR : Sir, Shri Kuldip Nayyar has expressed his lack of knowledge about this dance. There are 400 Vaishnavite monasteries in

the North-East Region and 54-55 of them are in the Majuli Island. We discussed this issue some time back in this very House. This is about Vaishnavite culture and dance drama. There are three important types of dances, i.e. Sutradhara dance, Rama and Krishna dance and Gopika dance. The CCRT imparts training in such art forms, dance drama and music. Every year the CCRT takes 5,000 teachers from the whole country and sensitizes them about the various dance forms. And, it has taken up Satriya as one of the important art forms to be sensitised among the 5,000 teachers working in primary and high schools, selected teachers, coming from Kashmir to Kanyakumari, from Kutch to Kohima. That is one thing. Secondly, the CCRT has also come out with scholarship programmes and already, 23 children in the age group of 10 to 14 years, have been given this scholarship, in order to enable them to get special training in Satriya dance. They will be given Rs. 400 per month till they attain the age of 20 years; that is, if a child has got this scholarship at the age of 10 years, then, for the next 10 years, that child is going to get that scholarship. These are the two things which we have undertaken to promote this art form.

श्री एस.एस.अहलुवालिया: सभापति महोदय,मैं आपके माध्यम से माननीय मंत्री महोदय से कहना चाहता हूं कि धर्म और कला का पुराना सम्पर्क हैं,संबंध हैं-बिना धर्म के कला नहीं चलती और बिना कला के धर्म नहीं चलता । धर्म की उत्पति पहले सुनकर,फिर लिखकर, फिर पढ़कर,फिर नाचकर-गाकर हुई और अब करके हैं,धर्म को करना पड़ता हैं-वर्क इज़ वरशिप । श्रीमद शंकर देवा असम के और उत्तर-पूर्व के बहुत बड़े रिलीजियस मूवमेंट लाने वाले रहे हैं और यह मूवमेंट वे कला के माध्यम से लाए । उन्होंने " एक शरण नाम धर्म," नाम का धर्म चलाया जहां पर गाकर,नृत्य करके लोगों को अपने प्रभु की या अपने इष्टदेव की उपमा गाते हुए देखा गया जैसे हमने चैतन्य महाप्रभ को देखा,जयदेव जी को देखा,उसी तरह से इन्होंने चलाया और पूरे असम में हरेक बड़े गांव में एक नाम-घर हैं,जहां पर बैठकर लोग ढोल बजाकर,कीर्तन करके,बाजे बजाकर,हरमोनियम और ढोल से कीर्तन और नृत्य करते हुए भगवान का नाम लेते हैं । अभी हमारे माननीय श्री कुलदीप नैयर जी ने कहा कि हमें ऐसे डांस के में बारे में और इसके बारे में पता नहीं लगा । यह हमारा दुर्भाग्य हैं कि इसका प्रचार हम नहीं कर सके । आईसीसीआर के माध्यम से बहुत सारी चीजों का प्रचार होता है । अभी विदेशों से बहुत अपभ्रंश आ रहे हैं,जैसे वाटर फिल्म बनाने के लिए कोई आ गया ,कोई पोलिगामी पर फिल्म बनाने के लिए आ रहा हैं,पर कल्चर के माध्यम से अगर बाहर लोगों को पता नहीं लगेगा तो लोग इसके बारे में नहीं जान सकेंगे । मैं जानना चाहता हूं कि क्या मंत्री महोदय,ऐसे धर्मो को जिन धर्मो का कला के माध्यम से प्रचार किया गया हैं,उनको अपने प्रोग्राम में लेंगे ? अगर लेंगे तो उसके लिए कोई टाइम बाउंड प्रोग्राम बनाएंगे या उनको विदेश भेजकर या स्वदेश में ही इसका प्रचार करने की व्यवस्था करेंगे

और वर्तमान में अभी उनके पास कोई ऐसा प्रावधान हैं,यदि है तो सदन को बताने की कृपा करेंगे ?

SHRI ANANTH KUMAR: It is a very good suggestion for consideration.

श्री बालकवि बैरागी: सभापति महोदय,भारतवर्ष की इतनी बड़ी सांस्कृतिक सम्पदा,इतनी बड़ी सम्प्रेषण करने वाली सम्पदा कई लोगों ने अभी तक छिपी हुई हैं,दूर हैं और इतना सरकार उस काम के लिए,इस नृत्य के लिए कर रही हैं । मैं जानना चाहता हूं कि क्या कुछ ऐसी व्यवस्था आप करा सकेंगे संगीत नाटक अकादमी से,किसी भी कला केन्द्र से या आपके किसी उपांगसे कि 17 तारीख तक यह सत्र चलेगा,उस बीच इस कला के बारे में कोई वर्कशाप,कोई अच्छा प्रदर्शन वहां के नृत्यकारों का हमारे सामने यहां हो सके दिल्ली में और हम लोग उससे अवगत हो सकें,ऐसी कोई कार्रवाई आप 15 दिन में करा सकेंगे ? ...(**व्यवधान**)...सर,हमें जानना चाहिए,हमारा राइट हैं कि हम जानें और यदि अनन्त कुमार जी आप इसमें पहले करेंगे तो पूरे देश में जाकर हम लोग इस बात के बारे में कहने के लिए शुरूआत कर सकेंगे और मैं आपसे प्रार्थना करता हूं कि एक सांस्कृतिक व्यक्ति होने के नाते भी आप मेरी वेदना को समझें और समय के इस महत्वपूर्ण क्षण को भी समझें और मेरे इस सुझाव को कार्यान्वित करने के लिए आप इस सदन में आज वादा करें ।

श्री अनन्त कुमार: सर,माननीय मैम्बर की वेदना नहीं,इच्छा को मैं समझ चुका हूं

*506. [The Questioner (SHRI SHIBU SOREN) was absent. For answer, *vide* page..... infra]

Downsizing of Staff strength by AI

*507 SHRI GAYA SINGH :
SHRI J. CHITHARANJAN :

Will the Minister of CIVIL AVIATION be pleased to state :

(a) whether it is a fact that the Air India has decided to cut down its employees strength to 10,000 from the present 17,000 by 2004-05; and

(b) if so how it is proposed to be done?

THE MINISTER OF CIVIL AVIATION (SHRI SHARAD YADAV):
(a) No, Sir.

(b) Does not arise.

†The Question was actually asked on the floor of the House by Shri J. Chitharanjan.